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Evidently these brief indications, to which our knowledge of the earliest period is limited, refer not to the folk song, but to the raudos, which are often mentioned also in a later period. Although each rauda has its own melody, they do not represent real songs for the dead, but have the form of a lamentation for the dead. The older raudos have no metrical character, but are in language and form rather to be compared with a type of rhythmically elevated prose. Their melodies were of sorrowful monotony. Old women sang them for remuneration at burials. Through them one wished to appease the ghosts of the dead, in whose continued existence one firmly believed, so that they would not return to the house as evil demons of revenge and spread pestilence and disease. Thus these lamentations for the dead represent the superstitious result of that primitive belief in ghosts and demons which particularly illustrated the mental attitude of the Lithuanian people and still lives today in remote villages of the country.

• [77] In content the raudos differ from each other only little. The good deeds of the deceased are remembered, and the sorrow at the departure of father, mother, husband, brother, or sister is expressed, often in an infinitely tender and moving manner. As Chr. Bartsch has already pointed out, there is not one among the genuinely popular raudos that would be spoken by a man for a man or even for his wife. "Everywhere it is women (and girls) who speak." The wife as such is not mentioned. (48) At times the lamentation

[113] 48. Chr. Bartsch, "Über litauische Volksliteratur," Mitteilungen der litauischen litterarischen Gesellschaft, Vol. II (1884), Tilsit, p. 100.

of the relatives and friends of the deceased, who follow the coffin, has such a staggering

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[77] and Germany, had their influence on the Lithuanian popular fairy tale. Here belong primarily the tales of monsters and giants who steal beautiful women, of subterranean palaces, enchanted forests and mountains, and similar motifs. Thus we see that the Lithuanian fairy tale, as it is told today, has been enriched through many centuries by material and motifs taken over from the outside and worked into something of its own--just like the German fairy tale, by which it was in turn often enriched. But although, as we saw, the fairy tale motifs in themselves are not characteristic of the fairy tale world of a people, since it is not difficult to find corresponding parallels, the significance of individual motifs within the whole store of fairytales of particular peoples is undeniably varied. The Lithuanian popular fairy tale is, for example, so strongly ruled by the belief in ghosts and demons that a whole large collection of tales could be put together by Dr. Basanavičius from this angle alone. As, however, no phenomenon of popular life rests on accident, but can always be explained from the history of the people concerned, we must attribute this peculiarity to the belief in the dead and immortality mentioned at the beginning, which for historical reasons has been preserved in Lithuania and found its expression with particular tenacity and has there. Furthermore, we probably find everywhere the belief in witches, in good and bad fairies, but in the framework of the Lithuanian world of fairy tales special importance is attached to the laumas /Laumen/. The laumas are mostly evil spirits, who /82/ always show themselves in the form of women. They torture people at night in nightmares, steal or exchange newborn children, play all kinds of tricks, and practice their mischief primarily on Thursday evening. For that reason one may never spin on that evening, for then the laumas spin on during

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the night and take with them what was spun. They aid people, but frequently attach this aid to some unfulfillable condition, so that much harm results from it. At times they help also forsaken people and especially children; they also enter into marriage with mortals. They show themselves then usually as good housewives, until upon some imprudence on the part of the husband they suddenly disappear, but still return regularly, invisible, to care for their abandoned children. Just as alive today in the Lithuanian people as the lauma tales are the tales of the aitvaras, a winged dragon who brings grain to the houses of the farmers and makes them rich. The aitvaras motif has brought forth a whole literature, since it also plays a great role in the fairy tales of the other Baltic peoples (Lettish: pukkis, Estonian: puuk, together with other terms. (54)).

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54. A. Bezzenberger, Litauische Forschungen, op. cit., pp. 61-64. Krėvė-Mickevičius, "Aitvaras dzukų legendose" (The Aitvaras in the Legends of the Dukijans), Mūsų Tautosaka, Vol. III, pp. 3-81. (16 tales.) By the same author, Aitvaras liaudies padavimuose. (The Aitvaras in Popular Tradition) (Kaunas, 1933). Dr. J. Balys, "Aitvaras," in the periodical Gintasai Kraštas, 1934, Nos. 1 and 2, where also the whole scholarly literature on this motif is given.

The aitvaras, which in Samogitian is known under the name kaukas, flies howling through the air, primarily at night, in the form of a fiery serpent and usually disappears in the chimney of the farmer to whom he brings wealth. The owner of an aitvaras is supposed to feed this demon with milk and white bread. One can buy the aitvaras among the Germans in Riga, but the motif is probably older according to which it originates from

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an egg hatched by a black cock seven years old. The aitvaras does many services for his owner, protecting his cattle, watching over his fields, and bringing him property stolen elsewhere, which he first swallows and then spits out. This stolen property, however, brings no harm, but turns out so well that it arouses the envy of all the neighbors; still today one says of a farmer in Lithuania who has suddenly become rich that he possesses an aitvaras. One can also force the demon /83/ to drop his loot and to burn down the house of his master by letting down one's pants or taking off one's coat and showing him the naked posterior.

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For the tale of the aitvaras, too, many parallels can be found among other, primarily Nordic, peoples; in the Slavic store of fairy tales, on the other hand, it plays only a subordinate role. Those numerous fairy tales in which a hunter with a red cap chases behind the devil go back to Lithuanian myth: it is Perkunas, who is well disposed toward people and rewards them when they help him. The ancient Lithuanian serpent cult, on the other hand, which is often attested to from earlier centuries, has influenced the Lithuanian fairy tale only little. To be sure, it appears in one of the most beautiful and colorful tales, of "Eglė, the Queen of the Serpents"; however, Koncewicz has supplied a Russian parallel for it, so that the question of borrowing remains open. (55) The Lithuanian has a special preference

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55. J. Koncewicz, "Die Natter" (Russian Fairy Tales), Mitteilungen der Litauischen litterarischen Gesellschaft, 1885, pp. 260-262.

for animal fairy tales, which are often told in the form of an instructive fable. They betray the same sharp gift for observation of surroundings

53/ decorative colors in nature. On the other hand,
 352 any representation of human life, /134/ so dear to
 Poles and Russians, is lacking. From the darkly
 toned background the colors are set in relief force-
 fully and without transitions--green and yellow;
 white and red; green, violet, and yellow--and in
 still other combinations, which always speak of a
 sure feeling for colors. In their total impres-
 sion these chests, in spite of the liveliness of
 their colorings, have a calm effect. Nevertheless
 the few examples of this art which I have so far
 seen seem to me not to express what I should like
 to consider the truly characteristic feature of
 coloring in Lithuanian folk art--the creative force
 of the colors. This can become truly effective
 only where it no longer stands in the service of
 drawing, but makes the surface itself subordinate,
 as in the flow of the colorful patterns of the
 Lithuanian decorative ribbons or in the margučiai,
 the Easter eggs.

53/ The Lithuanian margučiai (marginti--to
 776 decorate in colors) exhibit the same stylized or-
 • namentation in a state of stability that is fluid-
 ly shaped in the juostos--leaves, flowers, geomet-
 rical figures in infinitely changing form--but
 here it is the color which brings it forth, which
 becomes an end in itself, and which controls and
 fashions the surface. It is precisely in the
 margučiai that one can observe how the nature of
 the complementary colors is fully grasped. The
 extent of the oval is seen as a unit and only
 rarely divided into segments. The loving investi-
 gator and collector of these little works of art,
 Tadas Daugirdas, has written some interesting things
 concerning this branch of folk art. (43) He relied

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43. Thaddäus von Dougird, "Margutschai--
 die litauischen Ostereier," Kownoer
 Zeitung, 1917.

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2.—3. Porches

was a large terrace where in summer the inhabitants could take their meals and sleep.

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531 Decoration was generally scarce and usually limited to the front of the house. Perforated boards embellished the cornices, the cross beams and the window frames. They were cut in saw pattern or in a design of intersecting segments of a circle. They were decorated with rows of hearts and various other ornaments. Sometimes birds or other animals surrounding a vase were placed on both sides of the holy tree of the Orient, the "Hom", which is perfectly recognizable. The oculi are surrounded by rosaces. The bodies of the pillars were often decorated with spheres or torcs placed one above the other. The balustrades imitated the carvings on the rail posts. On the façade circular designs were often used. On the gable two intersecting branches representing horses or birds showed the ancient zoomorphic combinations we find so often in Romanesque sculpture. They were believed to protect the dwellers against ruin, disease and fires. According to legend, evil spirits flying over a village only entered dwellings which lacked this ornament on which they could perch and take breath.

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2 [Errata: should be other animals. Cf. Errata sheet, p. 204, cat. 116. --- Analyst]